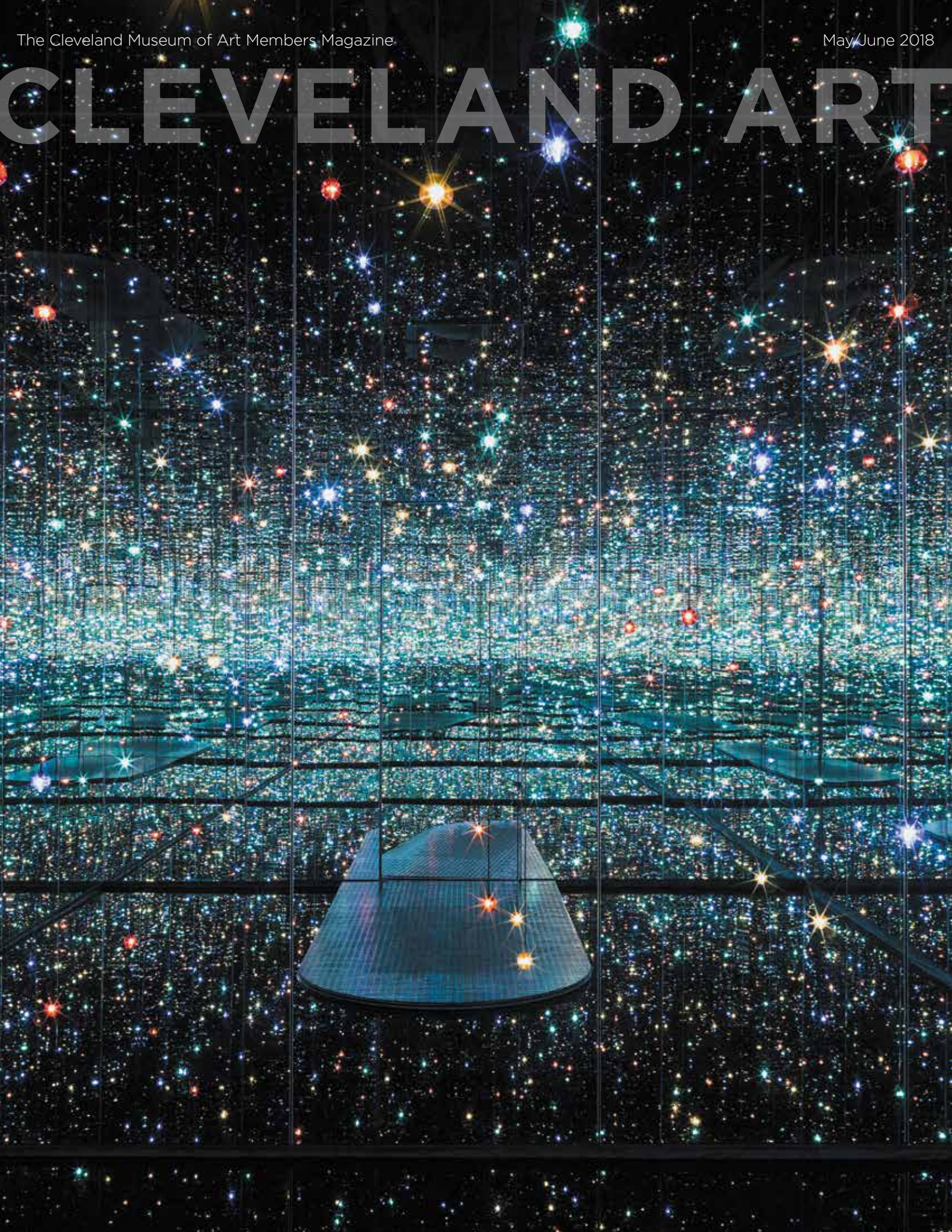


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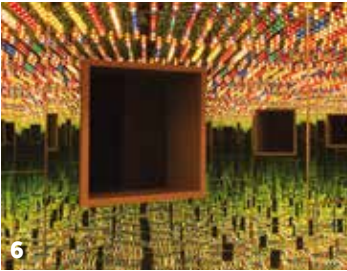
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FROM THE DIRECTOR

Dear Members,

It’s shaping up to be a memorable summer. The June traditions of Parade the Circle and Solstice take place two weeks apart, on Saturday the 9th and Saturday the 23rd. Each event has its own distinctive flavor as well as a huge and devoted following. Watching Parade the Circle is free to the 80,000 or so people who gather around Wade Oval each year, but Solstice is limited to some 5,000 tickets and sells out quickly. Last year, CMA members snapped up nearly all the tickets during the presale, so take advantage of your membership and book early. Members may reserve tickets beginning May 14.

As many art fans are aware, this summer Cleveland will host the first triennial FRONT festival, with contemporary art events and installations around the city. The museum is playing its part with six installations, described in articles on pages 8 to 10. While FRONT officially opens in mid-July, several of the related exhibitions at the museum open earlier. The festival promises to be an exciting new highlight of Cleveland’s cultural calendar, and I urge you to check out as many of the FRONT presentations as possible.

The major CMA event of the summer is *Yayoi Kusama: Infinity Mirrors*, which has drawn sellout crowds throughout its North American tour. Tickets to the Cleveland showing may well be sold out by the time you read this magazine (as we suggested in an article in the March/April issue). Reto Thüring and our new associate curator of contemporary art Emily Liebert (who is profiled on page 11) offer a curatorial take on this extraordinary show.

Don’t miss Barbara Tannenbaum’s new exhibition highlighting a group of photographs by Danny Lyon recently donated by George Stephanopoulos. And speaking of museum supporters, note that with this issue we begin a new section on philanthropy. Instead of concentrating most of the philanthropy-related topics in a single issue (last year’s November/December magazine, for example), we are now spreading those pages throughout the year. See the feature article on major supporters Sally and Sandy Cutler on page 18, with more to come. Enjoy!

Sincerely,

William M. Griswold
Director

Solstice The annual music
festival is June 23.



DAVID BRICHFORD

EXHIBITIONS

Eyewitness Views: Making History in Eighteenth-Century Europe Through May 20, Kelvin and Eleanor Smith Foundation Exhibition Hall. Vibrant, colorful paintings allow us to witness some of the most impressive spectacles and dramatic events of 18th-century Europe.

Co-organized by the Cleveland Museum of Art, the J. Paul Getty Museum, and the Minneapolis Institute of Art. Supported by an indemnity from the Federal Council on the Arts and the Humanities.

Presenting sponsors
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With additional support from Tim O'Brien and Breck Platner, and an anonymous donor

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The Rialto Bridge with the Festive Entry of the Patriarch Antonio Correr 1735. **Michele Marieschi** (Italian, 1696–1743). Oil on canvas; 163.3 x 252.5 x 13.4 cm. Osterley Park, National Trust, 771297. Photo: National Trust Photo Library / Art Resource, NY

Danny Lyon: The Destruction of Lower Manhattan May 19–Oct 7, Mark Schwartz and Bettina Katz Photography Gallery (230). In 1966–67 Lyon photographed the brutal process of urban renewal that leveled several neighborhoods in Lower Manhattan, including one of the city’s oldest. Fifty-two photographs from the museum’s collection document and eulogize the historic structures and the workers demolishing them.

FRONT International: Cleveland Triennial for Contemporary Art Jul 14–Sep 30. The CMA-based projects for the citywide contemporary arts festival include *Luisa Lambri* and *Marlon de Azambuja*, Jun 3–Dec 30, Schneider Gallery (218, east glass box); *Kerry James Marshall: Works on Paper*, Jun 9–Oct 21, Bartlett Prints and Drawings Gallery (101); *Allen Ruppersberg*, Jul 1–Dec 2, Pollock Focus Gallery (010); *Alex Jovanovich*, Jul 14–Sep 30, Ingalls Library; and *Agnieszka Kurant*, Jul 14–Sep 30, east wing facade.

Brett Weston: Photographs Through May 6, Mark Schwartz and Bettina Katz Photography Gallery (230). Drawn from the museum’s collection, this survey of four decades of Weston’s work debuts more than 40 photographs from the Christian Keesee Collection that were donated in 2017.

Made possible in part by a gift from Donald F. and Anne T. Palmer

Graphic Discontent: German Expressionism on Paper Through May 13, James and Hanna Bartlett Prints and Drawings Gallery (101). This exhibition spans the period before and just after the First World War, when Expressionism mirrored the urgency, drama, and despair of world events, through more than 50 prints and drawings from the museum’s collection.

Rodin—100 Years Through May 13, Betty T. and David M. Schneider Gallery (218). Joining a worldwide series of major Rodin projects unified under #Rodin100, the CMA marks the centennial of the artist’s death

with a display of works from the museum’s collection.

Made possible by a generous gift from Anne H. Weil

Recent Acquisitions 2014–2017 Through Jun 6, Julia and Larry Pollock Focus Gallery (010). Twenty-nine artworks provide a sampling of the museum’s more than 2,500 acquisitions since 2014. Spanning the centuries and the globe, the objects reflect an encyclopedic collection that communicates the story of human achievement in the arts.

William Morris: Designing an Earthly Paradise Through Nov 11, Arlene M. and Arthur S. Holden Textile Gallery (234). Vibrantly patterned woven, printed, and embroidered textiles join the museum’s collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement.

Presenting sponsors: Emma and Cathy Lincoln



Who is Yayoi Kusama?

Learn about the legendary Japanese artist and her upcoming exhibition

PRECEDING PAGE
Infinity Mirrored Room—All the Eternal Love I Have for the Pumpkins 2016. Yayoi Kusama (Japanese, b. 1929). Wood, mirror, plastic, black glass, LED. Collection of the artist. Courtesy of Ota Fine Arts, Tokyo/Singapore, and Victoria Miro, London. © Yayoi Kusama

Installation view of **Infinity Mirrored Room—Love Forever** (1966/1994) at the Hirshhorn Museum and Sculpture Garden, 2017. Yayoi Kusama. Wood, mirrors, metal, lightbulbs. Collection of Ota Fine Arts, Tokyo/Singapore. © Yayoi Kusama. Photo by Cathy Carver



UPCOMING EXHIBITION

Yayoi Kusama: Infinity Mirrors

July 7–September 30
Kelvin and Eleanor Smith Foundation Exhibition Hall and Gallery

TICKETS

Tickets available in advance only by phone or online. No on-site sales.

The CMA gratefully acknowledges:

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For the past six decades, Yayoi Kusama has worked across media, developing a groundbreaking body of work that has greatly impacted younger generations of artists. In 1993 she was the first woman to have a solo presentation representing Japan at the Venice Biennale, and in 2017 *Time* magazine named her one of the world’s most influential people.

Born in Matsumoto in 1929, Kusama moved to the United States in 1957, settling a year later in New York, where she lived for 15 years. Within the city’s avant-garde art circles, populated by figures such as Andy Warhol and Allan Kaprow, Kusama honed her unique artistic voice and began receiving widespread recognition. She created paintings and sculptures in her signature dot and net patterns, as well as installations and live performance works. In 1965 Kusama began integrating mirrors into her art when she lined the interior of *Phalli’s Field*, the first of many *Infinity Mirror Rooms*. At once, complex patterns emerged through the kaleidoscopic relationship between the mirrors and the materials inside the chamber, appearing to extend infinitely in all directions. The concept of infinity has

been a central interest for Kusama; the idea continues to resurface throughout her work in diverse media. In 1973 Kusama returned to Tokyo, where she still lives and continues to work tirelessly at age 89.

What makes Yayoi Kusama: Infinity Mirrors different from past surveys of the artist’s work?

Throughout her career, Kusama has produced more than 20 distinct *Infinity Mirror Rooms*. The exhibition, organized by the Hirshhorn Museum and curated by Mika Yoshitake, is the first to focus on this pioneering body of work by presenting seven of the rooms, the most ever shown together. The *Infinity Mirror Rooms* range from peep-show-like chambers such as *Love Forever* (see above) to sprawling multimedia installations; each one offers the chance to enter a kaleidoscopic universe and an illusion of infinite space.

Is the show’s presentation in Cleveland the same as at other venues?

The most recent room in the series, *Where the Lights in My Heart Go* (2016), will be shown

exclusively in Cleveland. Using natural light to create endless reflections, this work will be installed in the Ames Family Atrium with *Narcissus Garden*, a site-specific installation of hundreds of tightly arranged reflective steel balls that repeat and distort the space around them through their convex mirror surfaces. In addition, visitors will be greeted by the *Ascension of Polka Dots*—trees wrapped in polka-dot fabric—extending Kusama’s compelling artistic message and signature visual language onto Wade Oval.

Providing a space for imagination and projection is one of art’s most valuable roles in contemporary life

How does this exhibition relate to the current moment?

Stepping into an *Infinity Mirror Room* is like being transported into a dazzling unknown space. While

this experience has been compared to virtual reality, the rooms show, most fundamentally, art’s capacity to present alternatives to everyday life through relatively simple means. Providing a space for imagination and projection is one of art’s most valuable roles in contemporary life. Kusama’s paintings, sculptures, and drawings are equally expansive, opening themselves to myriad interpretations. The artist’s oeuvre integrates the influences of her early training and current surroundings in Japan as well as her formative encounters in New York. In this sense, *Yayoi Kusama: Infinity Mirrors* represents the global perspectives that mark our era and that the Cleveland Museum of Art is committed to representing in its contemporary art program. 🍱

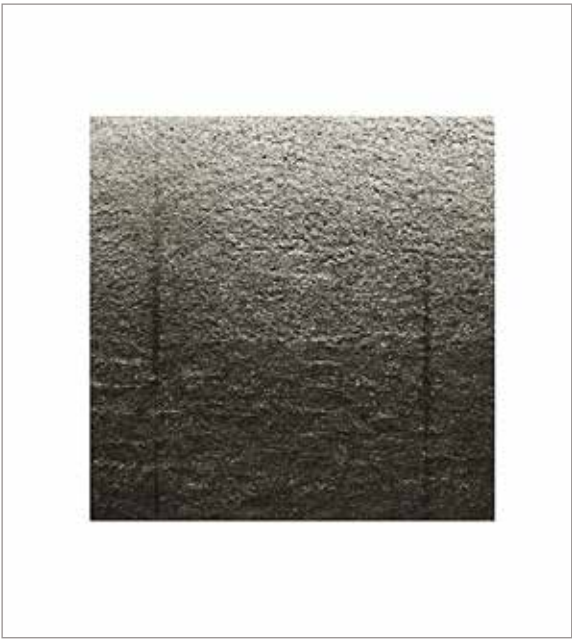
All the Eternal Love I Have for the Pumpkins 2016. Yayoi Kusama. Wood, mirror, plastic, black glass, LED. Collection of the artist. Courtesy of Ota Fine Arts, Tokyo/Singapore, and Victoria Miro, London. © Yayoi Kusama



FRONT International

Cleveland’s triennial exhibition of contemporary art debuts this summer

Untitled (Cleveland Museum of Art) 2017. Luisa Lambri (Italian, b. 1969). Fine art pigment prints. Courtesy Thomas Dane, London. © 2017 Luisa Lambri



New Work Artist Allen Ruppersberg is creating a newly commissioned installation for the CMA’s focus gallery. The image illustrated here is from an earlier work titled *My Secret Life*, 1974/2018.

artists of our time. The focus of this exhibition is an imposing 12-panel woodcut print from 1998 that unfolds cinematically, moving from an aerial perspective of an urban grid into an intimate domestic setting. An array of drawings spanning Marshall’s career will complement the woodcut and emphasize the seminal artist’s ongoing investigation of private and public space.

Allen Ruppersberg: Then and Now Julia and Larry Pollock Focus Gallery (010), opening July 1.

For his first presentation at the Cleveland Museum of Art, the highly influential Cleveland-born conceptual artist Allen Ruppersberg (American, b. 1944) pays homage to his hometown. Drawing on his interest in vernacular urban forms, Ruppersberg will use local billboards as a tool for rediscovering the city he left for Los Angeles in the 1960s.



EXHIBITION

FRONT International: Cleveland Triennial for Contemporary Art
July 14–September 30
www.frontart.org
@FRONTtriennial
#FRONTart2018

The Cleveland Museum of Art is proud to be a Presenting Partner of FRONT International: *An American City*. The following exhibitions are part of FRONT International, a regionwide exhibition consisting of artist commissions, performances, films, and public programs that examine the ever-changing and politically urgent conditions of an American city.

The first iteration of FRONT International: Cleveland Triennial for Contemporary Art launches in July with a multitude of artist commissions, performances, films, and public programs throughout Cleveland and northeast Ohio. A roster of national, international, and local artists have developed work that explores Cleveland in order to reflect more broadly on contemporary American cities, while also collaborating on projects and exhibitions with many of the region’s most renowned cultural and civic institutions. For the inaugural edition of FRONT International, *An American City*, the Cleveland Museum of Art presents six exhibitions and ambitious installations by internationally acclaimed contemporary artists from four countries (see also page 10). Together, these projects reflect on the city of Cleveland in a postindustrial context and on the museum’s own history.

Marlon de Azambuja: Brutalismo–Cleveland and Luisa Lambri Photographs Betty T. and David M. Schneider Gallery (218), opening June 3.
As part of his ongoing series of sculptural installations titled *Brutalismo*, Marlon de Azambuja (Brazilian, b. 1978) will create a work composed of

materials gathered in and around Cleveland, emphasizing the sprawling city’s sometimes invisible physicality. This series celebrates the legacy of brutalist architecture, putting it in conversation with what is specific to a given place.
Continuing her investigation of spaces designed by eminent male architects, Luisa Lambri (Italian, b. 1969) has produced a suite of photographs depicting architectural elements of the Cleveland Museum of Art that will serve as building blocks for her compositions. The series focuses on the museum’s wing designed by Marcel Breuer in 1971. Lambri’s signature light-filled prints offer painterly impressions of austere modern architecture.

Kerry James Marshall: Works on Paper James and Hanna Bartlett Prints and Drawings Gallery (101), opening June 9.
Over the past 35 years, Kerry James Marshall (American, b. 1955) has created a groundbreaking body of work that gives visibility to narratives of African American identity. Through his often monumental paintings that insert black protagonists into traditional Western art genres, Marshall has distinguished himself as one of the most influential

Reto Thüring
Curator of Contemporary Art

Emily Liebert
Associate Curator of Contemporary Art



Photographs taken from the vantage point of billboards across Cleveland—from the roadways along Lake Erie and the steelyards to the mouth of the Cuyahoga River—will be installed in light boxes, with the posterior-exposed steel structure adhered to the wall, thus grounding the work and serving as a reminder of the city’s industrial history.

Agnieszka Kurant: End of Signature East wing facade, opening July 14.
In her *End of Signature* series, Agnieszka Kurant (Polish, b. 1978) explores collective intelligence, collaborative authorship, and the power of social capital in our digitized and globalized world. Using crowdsourcing and data transformations, she merges numerous individual signatures to create representations of a community, a social movement, or groups supporting a common cause. This iteration combines signatures submitted by employees and trustees of the Cleveland Museum of Art, which she will aggregate into a single inscription using software that she developed with a professional computer programmer. 🏠

Alex Jovanovich

The artist’s contemplative work is a match for the museum’s library



ABOVE AND RIGHT
Alex Jovanovich (American,
b. 1975):

Installation view of **Some Poor Girls** at Adds Donna, Chicago, 2013

Medley (detail), 2010. 74 35mm slides, slide projector; 6 min, 10 sec

EXHIBITION

**FRONT International:
Alex Jovanovich**

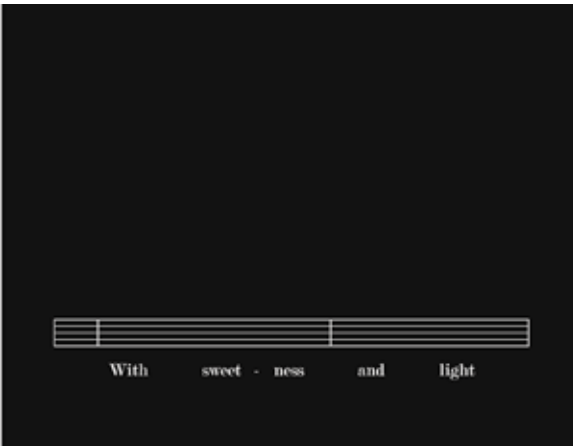
July 14–September 30
Ingalls Library



This summer, the Ingalls Library becomes an exhibition venue for contemporary art for the first time in its history. As part of FRONT International: *An American City*, Alex Jovanovich (American, b. 1975) will exhibit one drawing and three 35mm



Projected Jovanovich plans three projector installations in the Ingalls Library.



slideshows that explore the concept of Faustian bargains—deals with the devil for personal gain—in response to the state of the nation.

The contemplative nature of Jovanovich’s work suits the library’s nooks and crannies that he plans to activate, such as a narrow wall space between shelves for periodicals. In addition, his slideshows feature narrative text that relates to reading and storytelling, which further associates his work with libraries. He balances the potential sentimentality of vintage projectors with his slides that contain computer-generated images, resulting in what he describes as a cold contrast to the warmth of the slide-shows. But his drawings are handmade, naturally, and feature patterns that evoke flowers, lingerie, orifices, or antique designs. The drawing exhibited in the library depicts a spider, and is partly inspired by Vachel Lindsay’s poem “The Spider and the Ghost of the Fly.” Jovanovich admits that mourning has long had a hold on him. “I think our culture’s forgotten how to mourn, since we’re so terrified of death and reflection,” he says. However, he sees mourning as creating space for contemplation, and thus feels unwilling to leave the proverbial tomb. Art making for Jovanovich involves probing the unknowable by creating “instruments to try to touch the beyond.” He adds, “I believe in things we cannot explain. I have an abiding respect for mystery.” 🏠📖

Heather Saunders
Director of
Ingalls Library

Emily Liebert

Meet the museum’s associate curator of contemporary art

“I’m a great fan of Cleveland,” says Emily Liebert, the CMA’s new associate curator of contemporary art. “As a native New Yorker, I appreciate Cleveland’s depth of character. Even as the city grows and changes, its layers of history are palpable.”

Having arrived in November, Liebert has settled into her new home and job. “I believe that curating is a site-specific endeavor,” she says. “As I think about the projects I want to develop here, I’m responding to the qualities that are particular to this remarkable museum—and the city.” She is especially excited to present contemporary art in the context of the CMA’s encyclopedic collections, paying special attention to the rich connections that can be drawn among artworks spanning time and place.

In recent years, the CMA’s contemporary art collection and exhibition program have deepened and grown. In January the museum acquired its first performance work, Pierre Huyghe’s *Name Announcer* (2011), which is activated on weekends through September as part of the exhibition *Recent Acquisitions 2014–2017*. Currently Liebert and curator of contemporary art Reto Thüring are organizing *Kerry James Marshall: Works on Paper* in conjunction with this summer’s FRONT International, Cleveland’s inaugural triennial for contemporary art.

Liebert is interested in the ways in which diverse genres of art intersect with and fuel each other. In 2013 she curated the exhibition *Multiple Occupancy: Eleanor Antin’s “Selves,”* which debuted at Columbia University’s Wallach Art Gallery and traveled to the Institute of Contemporary Art, Boston. An outgrowth of her doctoral dissertation at Columbia, the show explored how Antin—a pioneering conceptual artist—develops complex narratives across media. Before joining the CMA, Liebert worked at the Museum of Modern Art, where she was part of the curatorial team that organized the major retrospective *Robert Rauschenberg: Among Friends*.

Liebert values an interdisciplinary approach not just to making art but also to curating it: “I see exhibitions as starting points to tell stories through art as well as music, film, dance, poetry, and scholarship.” With this in mind, she looks forward to collaborating with the museum’s Department of Education and Academic Affairs to develop robust programming around exhibitions. Liebert’s experience as a teacher of art history students and practicing artists at Columbia informs her perspective as a curator and underlies her “commitment to offering viewers a framework for engaging with narratives that may be new to them.”

“I can’t name just one favorite work in the CMA collection,” she says. “There are so many that stop me in my tracks!” These days she finds herself spending time in front of a potent pair of paintings in the contemporary galleries: Agnes Martin’s *The City* (1966) and Jack Whitten’s *Rho I* (1977). “Using such basic means—a grid and a scraper, respectively—both artists make their minimal, monochromatic canvases pulse and change as you look at them.” Near these works is *Jackie Curtis and Ritta Redd* (1970) by Alice Neel, another of Liebert’s favorite painters. “Neel brings compelling abstract qualities—formal and emotional—into her portraits, which is part of what keeps me looking at them,” she explains. It’s that same play between figure and abstraction that draws her to *The Stargazer*, one of the CMA’s most beloved objects, dated to the third millennium BC.

Now that somewhat warmer weather has arrived, Liebert anticipates exploring aspects of Cleveland that are hidden in winter. Like many newcomers, she enjoys the Metroparks and the West Side Market. She’s heard the Cleveland Orchestra at Severance Hall and gone to shows at the Beachland Ballroom. “I know I’ve only scratched the surface,” she admits. “I’m eager to keep discovering all that this city has to offer.” 🏠📖



Amy Bracken Sparks
Editor, Exhibitions
and Publications

A Song of Destruction

Danny Lyon’s photographic eulogy to Lower Manhattan

**327, 329, and 331 Wash-
ington Street, Between
Jay and Harrison Streets**
1966–67. Danny Lyon (Ameri-
can, b. 1942). Gelatin silver
print; 23.5 x 29.9 cm. Gift
of George Stephanopoulos,
2011.253. © Danny Lyon /
Magnum Photos



EXHIBITION

**Danny Lyon: The
Destruction of Lower
Manhattan**
May 19–October 7
Mark Schwartz and
Bettina Katz Photography
Gallery (230)

Danny Lyon, already a respected photographer at age 25, returned to his hometown of New York in 1966 and settled in Lower Manhattan. After observing that half the buildings on his street were boarded up, he learned that his neighborhood was part of a 60-acre area slated for urban renewal—a wholesale leveling of several neighborhoods, including one of the city’s oldest. “The build- ings, all doomed, spoke to me,” he wrote of this momentous transition, which became the subject of his project *The Destruction of Lower Manhattan*.¹ “I was there to save them, to be witness, to pass on to the future, forever, what they looked like, at their best, alone in the light. Often, within a week or even days of my making the pictures, the buildings were demolished.”²

The plans for redeveloping Lower Manhattan involved four parcels of land, including the site of the future World Trade Center. Lyon focused on two of these. On the east side, he captured the buildings and the “housewreckers” demolishing them within the 15-acre Brooklyn Bridge Southwest urban re- newal area, now part of the Financial District. For more than a century, the neighborhood had been a

center for the leather tanning, printing, and lithog- raphy trades. Its tenants, some of whom had been in business there for 70 years, were relocated. A total of 181 buildings would be torn down to allow expansion of Pace College and the construction of a new ramp for the Brooklyn Bridge.

On the west side, Lyon prowled the Washington Street Market urban renewal area, now part of Tribeca, along the Hudson River. More than two dozen blocks of deserted warehouses and business- es adjoined a once-bustling commercial port that had recently moved its cargo operations to a New Jersey site offering modern facilities and access for larger vessels. These mostly 19th-century buildings, wrote Lyon, “had been in continuous commercial use since before the Civil War.”³ Many were historically significant, especially the building at 258 Washington Street. Built in 1848 by architect- engineer James Bogardus (1800–1874), it was the first complete cast-iron building front erected in the United States, and thus an important forerun- ner of the modern steel-framed high-rise office building. Awarded landmark status, it was torn down anyway.

Barbara Tannenbaum
Curator of Photography

NOTES

- 1 Danny Lyon, *The Seventh Dog* (London: Phaidon Press, 2014), 134.
- 2 Ibid.
- 3 Danny Lyon, *The Destruction of Lower Manhattan* (New York: Powerhouse Books), 12.
- 4 Elisabeth Sussman, “‘The Story Was the Destruction,’” in *Danny Lyon: Message to the Future*, by Julian Cox and Danny Lyon (San Francisco: Fine Arts Museums of San Francisco, 2016), 33–34.
- 5 Lyon, *Destruction of Lower Manhattan*, 12.
- 6 Ibid., 1.

Historic preservation and adaptive reuse were of little interest to the developers, funders, and ur- ban planners reshaping Lower Manhattan in the mid-1960s. The Downtown–Lower Manhattan Development Association’s appraisal of the land contrasts with Lyon’s. They saw it as “potentially valuable acreage [that] either lay idle or was under- utilized in block after block of low-rise, low-yield, decrepit structures housing marginal enterprises. A sorry network of rotting piers and primitive water- front facilities ringing the perimeter completed the scene of economic waste and blight.”⁴

Lyon envisioned images that both documented and eulogized their subjects. “As I see it now,” he wrote in a June 1967 diary entry, “I might weave a kind of song of destruction. The base of it would be a documentary record of buildings and blocks soon to be demolished and a record of demolition work. There will be portraits of housewreckers, and any- one left in the neighborhood. In a way, the entire project is sad; except for the demolition men and their work.”⁵

As a photojournalist, Lyon was accustomed to using a 35mm camera. His series to date had ex- amined Chicago’s Outlaws Motorcycle Club and the struggles of the civil rights movement in the South. Although he still used a 35mm for some shots in



Dropping a Wall 1967–68. Danny Lyon. Gelatin silver print; 30.9 x 20.7 cm. Gift of George Stephanopoulos, 2012.421. © Danny Lyon / Magnum Photos



Manhattan, the buildings required perspective cor- rection to avoid distortion. This necessitated the purchase of a view camera with a tripod, Lyon’s first. Exposure times are slow for these large, un- wieldy cameras. The image is seen upside down, so composing the frame requires deliberation and nu- merous technical adjustments. The resulting photo- graphs reflected the slower, more meditative nature of the process, offering complex yet orderly compo- sitions. The empty streets and facades and even the portraits take on a stately presence, an authority that belies their ephemerality.

“I came to see the buildings as fossils of a time past,” wrote Lyon. “For a hundred years they have stood in the darkness and the day. . . . Now, in the end, they are visited by demolition men . . . pulling apart brick by brick and beam by beam the work of other American workers who once stood on the same walls and held the same bricks, then new, so long ago.”⁶ 🏠

**258 Washington Street at the Northwest Corner of
Murray Street** 1966–67. Danny Lyon. Gelatin silver print; 25 x 24.8 cm. Gift of George Stephanopoulos, 2011.251. © Danny Lyon / Magnum Photos

Clear and Muddy Water

Rediscovering a Chinese imperial tapestry scroll

OPPOSITE
Mingling of Clear and Muddy Water at the Junction of the Jing and Wei Rivers 1736–95. China, Qing Dynasty (1644–1911), Qianlong reign (1736–95). Handscroll; silk: tapestry weave and embroidery; ink and colors; 273 x 29.6 x 34.5 cm. Gift of the John Huntington Art and Polytechnic Trust, 1915.618.a

On November 17, 1914, two years before the Cleveland Museum of Art opened to the public, the board of trustees confirmed the receipt of several Chinese art objects from Canadian-born John C. Ferguson (1866–1945). While conducting missionary work in China in the late 1880s, the 21-year-old soon became acquainted with Chinese dignitaries who then introduced him to a network of scholars and art collectors. After the fall of the Qing dynasty in 1912, Ferguson was the only foreigner appointed to the Chinese committee that viewed and catalogued the vast art collection at the imperial palace in Beijing, which became the Palace Museum in 1924.

Capitalizing on his international connections and his knowledge of Chinese language and antiquities, Ferguson became an agent who helped to build the Chinese collections of the Metropolitan Museum of

Clarissa von Spee
Curator of Chinese Art

Art and the Cleveland Museum of Art. He sold to the CMA major Chinese objects that remain highlights in the collection, such as the magnificent jade ceremonial tube *cong* (1915.630) on display in the arts of ancient China gallery (241A) and the ceremonial blade *zhang* (1915.673). In a letter of 1929 to curator Howard Hollis, Ferguson expressed his pride at having secured for Cleveland “the first Chinese things that they possess.”

Included in these “first Chinese things” was an item listed as “Source of Yellow River—K’o-ssu [tapestry],” a silk tapestry-woven scroll now on display in the Chinese paintings and calligraphy gallery (240A) until mid-August. The scroll features a map illustrating the *Mingling of Clear and Muddy Water at the Junction of the Jing and Wei Rivers* (*Jing qing Wei zhuo tu*) and a report by the statesman Dong Gao (1704–1818), preceded by an imperial commentary of the Qianlong emperor (reigned 1736–95). The map shows the clear (blue) Jing River in the north joining the muddy (yellow) Wei River in the west; together, they flow into the large Yellow River in the northeast. The roofs of houses and the city wall in the lower part of the map refer to the city of Xi’an, a former imperial capital in today’s Shaanxi province. (Xi’an is not far from the excavation site of the terracotta soldiers of China’s First Emperor.) The Cleveland scroll was woven on a loom using tapestry techniques of the highest quality and refinement. However, the brief geographic descriptions and place names in Chinese on the map are hand embroidered. Microscopic examination of the tapestry astonishingly revealed that light watercolor and ink were applied with a brush to enhance the colors. The scroll’s wrapper in yellow silk cloth features a dragon, the emblem of imperial power.

Managing the empire’s vast network of waterways, dams, and irrigation systems was an important responsibility for China’s rulers. Throughout history, the Yellow River carried so much silt and sand that it constantly threatened to overflow its banks. Flood prevention was essential, for when the Yellow River overflowed, it caused disastrous loss of farmland, settlements, and both human and animal life. According to the imperial inscription on the



Wrapper for the Tapestry Scroll Mingling of Clear and Muddy Water at the Junction of the Jing and Wei Rivers 1736–95. China, Qing Dynasty (1644–1911), Qianlong reign (1736–95). Silk and metal thread: tapestry weave; ink and colors; 55.5 x 55 cm. Gift of the John Huntington Art and Polytechnic Trust, 1915.618.b

scroll, the Qianlong emperor had requested an on-site investigation of the Jing and Wei Rivers in order to rectify historic written sources that confused the two waterways. With the help of local governor Qin Cheng’en, the court official Dong Gao generated a report and painted a map that corroborated the emperor’s suspicion, and then corrected the ancient classical sources. The emperor’s relationship with his trusted official is documented in yet another work of art in the CMA’s collection: Wang Mian’s magnificent hanging scroll *Prunus in Moonlight*, which bears several seals, indicating that this painting was an imperial gift to Dong. One that reads “*ci ben*” (bestowed item) is impressed above the seal by Dong Gao, “*chen Gao gong cang*” (Your servant Gao respectfully [received this into his] collection).

We can thus conclude that the imperial tapestry scroll is of remarkable art historical significance. It documents the inquisitive mind of the Qianlong

emperor, one of the world’s greatest rulers and art collectors, a Manchu and foreigner on the Chinese throne. The initiation of the emperor’s so-called evidential research movement encouraged the critical revision and correction of classical texts and imagery that for centuries had been transmitted as truth. The emperor’s personal pride and the imperial propaganda resulting from his having rectified the canonical Chinese texts is manifest in the reproduction of this court document in other media, such as incised stone and silk. A paper version of the Cleveland scroll, which represents a rubbing taken from a probably lost stone relief, is preserved in the National Library of China, Beijing, and an identical silk tapestry scroll is in the National Palace Museum, Taipei.

The scroll is further evidence of the museum’s early fascination with Chinese art, and shines a light on those who initiated the beginnings of an outstanding collection. 三



Venus and Adonis

A masterpiece? Yes. By Ribera? Probably not.



Venus Discovering the Dead Adonis c. 1650. Italy, Naples. Oil on canvas; 184.4 x 238.8 cm. The Cleveland Museum of Art, Mr. and Mrs. William H. Marlatt Fund, 1965.19

In 1965 the Cleveland Museum of Art purchased *Venus Discovering the Dead Adonis* in celebration of its upcoming 50th anniversary. The painting was attributed to Jusepe de Ribera, a 17th-century Spanish artist who worked in Italy and adopted Caravaggio’s dramatic treatment of light and shadow. For the past several decades, however, CMA curators have considered at least a dozen other artists as plausible candidates for the picture’s authorship, and the label on the gallery wall no longer

One of the CMA’s greatest Baroque pictures

lists Ribera’s name. Was the museum’s purchase a mistake? Far from being devalued when its authorship was questioned, this masterpiece exemplifies how conscientious museums constantly reevaluate attributions based on new knowledge and increased access to images and scholarship. There is no question that the artist who painted Adonis’s elegantly attenuated body and Venus’s theatrical gesture and flying drapery was a master of com-



Venus Discovers the Body of Adonis 1637. Jusepe de Ribera (Spanish, 1591–1652). Oil on canvas; 179 x 262 cm. Galleria Nazionale d’Arte Antica, Rome, Italy. Scala / Ministero per i Beni e le Attività culturali / Art Resource, NY

position, color, and form, but the identity of the artist remains the subject of speculation. Could the painter have been a young Luca Giordano, who was known to closely emulate Ribera, or perhaps Mattia Preti, who was well versed in the Neapolitan style exhibited in this work? Indeed, some scholars are still convinced that the painting could be by Ribera. Several depictions of the same subject by Italian and Spanish Baroque painters are similar in style, treatment of theme, and coloring, demonstrating the complexity of tracing an

Cory Korkow Associate Curator of European Art

idea’s origin or of fully understanding how an artist’s style evolved. Among these paintings is an example in the collection of the Galleria Nazionale d’Arte Antica in Rome that is securely attributed to Ribera and dated 1637, but stylistically differs from the Cleveland version. With or without a secure artist attribution, *Venus Discovering the Dead Adonis* is undoubtedly one of the Cleveland Museum of Art’s greatest Baroque pictures and a reminder that many exciting discoveries await us. [M](#)

Making Art Matter

Sandy and Sally Cutler’s support of the museum’s new strategic plan is one of many major contributions



UPPER RIGHT
Landscape Design
Through their support of the Grounds Master Plan, the Cutlers are continuing a tradition that goes back to the mid-1920s and the Olmsted Brothers. This 1932 planting plan drawn by C. O. Gates for the Fine Arts Garden is from the original Olmsted Brothers Plan No. 101 of 1927. Courtesy CMA archives

In November 2017, the Cleveland Museum of Art announced the launch of its ambitious strategic plan, *Making Art Matter: A Strategic Framework for Our Second Century*. Sally and Sandy Cutler, two of the museum’s most ardent supporters, were among the first to endorse it.

With a \$2 million gift from the Alexander M. and Sarah S. Cutler Family Foundation, the Cutlers have bolstered the CMA’s ability to realize the goals presented in the plan. Resulting from an intensive and inclusive yearlong process, the plan is the road map for the next decade as the museum begins to navigate a second century of leadership and service.

“Sandy and I really liked the idea of kick-starting the plan through our donation,” Sally says. “We derive a great deal of pleasure from seeing things get accomplished and not just talked about.”

The strategic plan lays out new approaches to the acquisition, care, exhibition, and interpretation of art. Guided by a series of initiatives formulated in the plan, the museum will leverage the power of place to deepen visitors’ engagement with art and culture. The plan also addresses strengthen-

Julie Evans
Donor and Member
Communications
Manager

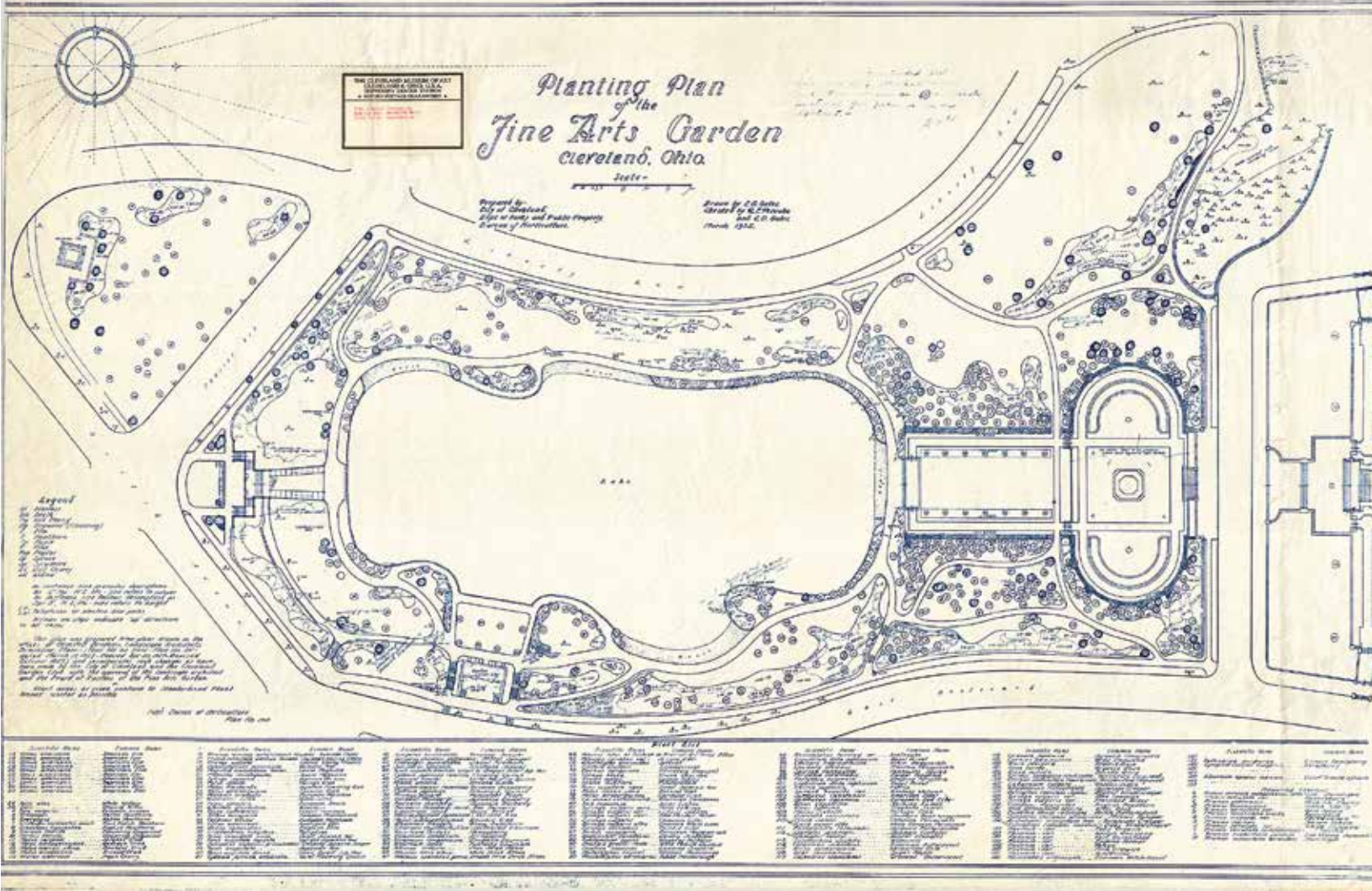
ing the museum’s financial position and enhancing its organizational culture. But perhaps above all, the plan focuses on ways to make art meaningful to all audiences.

Through the newly created Sally and Sandy Cutler Strategic Opportunities Fund, the couple will support priorities set forth by the CMA and director William M. Griswold. “Sandy and I believe in Bill’s ability and vision for the museum,” Sally notes. “We want to support him in moving forward as best we can.”

In an effort to realize the greatest impact, the fund will focus on three areas:

Community and Education Programs This initiative includes more family-friendly programs, the new Connie Towson Ford Teaching Innovation Lab, the Summer Teacher Institute, and expanded access to and scholarships for educational opportunities for low-income families.

Grounds Master Plan The future development of the Fine Arts Garden and Doan Brook areas will be realized through the creation of this plan.



Northern European Galleries This reinstallation project focuses on reorganizing existing paintings and bringing works out of storage.

The gift will also support other goals of the museum, such as developing new technology and exchanging works of art with other museums.

The Cutlers’ relationship with the Cleveland Museum of Art dates to the mid-1980s when the couple moved to the Cleveland area from Milwaukee. Over the years, they have remained loyal support-

ers of the museum, and have donated to the capital campaign and endowed the director’s position.

Sally also gives her time and talent to the board of trustees, on which she has served for 15 years in different capacities, including vice chair and secretary, as well as chair of the Nominating and Governance Committee, and chair of the Development Committee.

“I love the notion of working as a team to establish policies and solve problems in order to move the museum forward,” Sally says. “I’ve met many friends who share the common interest of wanting the very best for our museum and its future.”

The CMA is among many nonprofits in the area that have benefited from the Cutlers through their leadership skills and visionary thinking.

“Sandy and I are very grateful that Cleveland’s founding fathers have given us great cultural gifts,” Sally reflects. “I can’t help but believe that those individuals wanted future Clevelanders to sustain the legacy that they so generously established. We believe that with privilege comes the responsibility for making our community better.

“It is our hope that we are helping to give new generations the ability to enjoy great art.”



Parade the Circle

Guest artists join Greater Cleveland artists, families, schools, and community groups for the 29th annual Parade the Circle on Saturday, June 9, from 10:00 to 4:00. The parade begins at noon and a host of activities and food options are available on Wade Oval throughout the day. This year's parade theme is *Cadenza, a flourish of individual creativity*. The parade begins at the museum's parking deck and ends by turning into Wade Oval in front of the museum, moving in a counterclockwise direction and traveling the same streets as in previous years. Visit cma.org/parade for details. The museum presents Parade the Circle. University Circle Inc. presents Circle Village (activities, entertainment, and food) on Wade Oval from 10:00 to 4:00. For information about Circle Village, visit universitycircle.org.

Parade the Circle Sat/Jun 9, 10:00–4:00. Parade at noon.

Sponsored by



The Seven Five Fund



Parade the Circle

Join the parade for \$5/child or student and \$10/adult. No written words, logos, motorized vehicles (except wheelchairs), or live animals allowed. To be listed in the printed program, register by Sunday, May 20. For parade wristbands and privileges, register by Tuesday, June 5. Register for all workshops or for the parade during any listed workshop. For more information, call Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

Parade Workshops Fri, 6:00–9:00; Sat, 1:30–4:30; and Sun, 1:30–4:30, beginning May 4 and continuing until the parade. Artists help you make masks, costumes, and giant puppets for your parade entry.

Workshop Pass (entitles you to attend all workshops and includes parade registration and some materials). Individuals \$85; families \$225 (up to 4 people), \$55 each additional person; groups \$275 (up to 4 people), \$70 each additional person. Drop-in rates: \$20 first workshop (includes parade entry registration), \$15 each additional workshop. Children under 15 must register and attend with someone older. Financial assistance available. Register at the parade tent.

Special Parade Workshops in Stilt Dancing Sat–Sun/May 5–6 and 12–13, 1:30–4:30. Stilt artists give everyone an opportunity to try walking on stilts. Workshop passholders are given priority. Children must be at least 10 years old. Passholders without stilts may order them only during Stilt Weekend, for \$75–\$90. Participants keep stilts after safety training. Free.

Stilt Dancing for Paraders Sat–Sun/May 19–Jun 3, 1:30–4:30. Learn stilt safety and the art of dancing on stilts; free with workshop pass.

Musicians Wanted Parade with your long-standing or newly formed band; all are welcome, from professionals to weekend amateurs. For more information, visit cma.org/parade or email commartsinfo@clevelandart.org.

Volunteers Many volunteers are needed. Help at workshop sessions, distribute posters and flyers, or fill one of the dozens of jobs on parade day. For more information, call the volunteer office at 216-707-2593 or email volunteer@clevelandart.org.

Community Arts

Enjoy Community Arts artists and performers at area events. For details and updated information, visit clevelandart.org.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/hour with a two-hour minimum for each character and handler. Call Stefanie Taub at 216-707-2483 or email commartsinfo@clevelandart.org.

Sponsored by



DAVID BRICHFORD

Solstice 2018

Sat/Jun 23, 8:00 p.m.–1:00 a.m.
Member ticket presale is Mon/May 14. Check cma.org/solstice for updates.

Special thanks to our Solstice supporters



Chamber Music in the Galleries

Wed/May 2, 6:00. CWRU Baroque Ensembles in conjunction with the exhibition *Eyewitness Views*. The series of monthly chamber music concerts concludes for this season, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum's collections for a unique and intimate experience. Free; no ticket required.

MIX

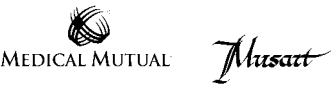
MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Spectacle Fri/May 4, 6:00–10:00. In the 1700s, Venice was renowned for staging Europe's most lavish and extravagant celebrations. There were no cameras, so rulers and aristocrats commissioned magnificent paintings to proclaim their status and document significant milestones in their lives. Some of these paintings are on display in *Eyewitness Views: Making History in Eighteenth-Century Europe*. We'll party like it's 1799 and create our own spectacle, with live music from Cleveland's Mourning A BLKstar (in collaboration with choreographer Amy Notley and featuring wearable art by Ron Shelton).

MIX: Power Fri/Jun 1, 6:00–10:00. The recent acquisition *Totem 01/01/18 (Baga-Batcham-Alunga-Kota)* by Hervé Youmbi combines four mask genres from disparate cultures in Cameroon, the Democratic Republic of the Congo, Gabon, Guinea, and Guinea-Bissau. Through this melding of cultures and countries, the hybrid superstructure becomes a composite of power. Celebrate African culture with Afrobeat and rare grooves by DJ Mark Mathews, art activities, and gallery tours exploring African art.



Performing arts supported by





Killer Serial

Urban anxiety is nothing new. During 1913 and 1914, Parisian moviegoers felt it when watching Louis Feuillade’s landmark silent film series *Fantômas*, in which the eponymous masked villain and master of disguise turned their familiar, unsuspecting city into a dangerous, scary setting for criminal conspiracies, kidnappings, and killings. Largely shot on location, this five-part serial, based on the hugely popular pulp novels by Marcel Allain and Pierre Souvestre, instilled a delicious sense of unease in those who flocked to see it. *Fantômas*’s singular, subversive blend of the quotidian and the fantastic enamored the series to André Breton, Louis Aragon, and other Surrealists. Predating D. W. Griffith’s game-changing *The Birth of a Nation* by two years, this equally pioneering work is the godfather of long-form crime dramas that followed, from Fritz Lang’s *Dr. Mabuse* films to TV’s *The Sopranos*. Even Alfred Hitchcock’s celebrated cinematic cocktails, which also mix the mundane and the murderous, raise a glass to Feuillade.

“*Fantômas* is the first great movie experience, Feuillade the first director for whom no historical allowances need to be made,” says film historian David Thomson. “See him today and you still wonder what will happen next.”

Shown in Morley Lecture Hall.
Each program \$10, CMA members \$7.

John Ewing
Curator of Film



PARTS 1 AND 2
Fantômas in the Shadow of the Guillotine and Juve vs. Fantômas Wed/Jun 6, 6:45. (France, 1913, silent with English titles and music track, 116 min.)

PART 3
The Murderous Corpse Fri/Jun 8, 7:00. (France, 1913, silent with English titles and music track, 90 min.)

PARTS 4 AND 5
Fantômas vs. Fantômas and The False Magistrate Sun/Jun 10, 1:30. (France, 1914, silent with English titles and music track, 131 min.)

Fantômas Scenes from
Feuillade’s sinister city

Other Films

Unless noted, all shown in Morley Lecture Hall and admission \$10, CMA members \$7.

The Square Tue/May 1, 1:45. Fri/May 4, 6:15. Directed by Ruben Östlund. With Claes Bang and Elisabeth Moss. Winner of the Palme d’Or (top prize) at the 2017 Cannes Film Festival and four 2017 European Film Awards, this sardonic, Oscar-nominated new film focuses on a cool and collected Swedish curator of modern art whose chic, ordered, privileged world is undermined by raging human desires. (Sweden, 2017, subtitles, 151 min.)

Bombshell: The Hedy Lamarr Story Sun/May 6, 1:30. Tue/May 8, 1:45. Directed by Alexandra Dean. With Mel Brooks, Peter Bogdanovich, et al. This eye-opening new documentary chronicles the life and career of the Hollywood beauty who also invented technology that later contributed to the development of cell phones, Wi-Fi, Bluetooth, and GPS. Includes archival footage and new interviews. (USA, 2017, 90 min.)

DAVE FILIPI PRESENTS
Rare Baseball Films Wed/May 9, 6:30. Baseball movie expert Dave Filipi (also director of film/video at OSU’s Wexner Center for the Arts) returns to the CMA after a four-year “stretch.” This all-new program includes footage of Walter Johnson managing the Cleveland Indians; a lengthy interview with Ty Cobb; a Negro League game in Washington, DC; footage of Lou Gehrig playing

Hedy Lamarr Inventive star



the stock market; and a 13-year-old signing a contract with the Chicago Cubs. (USA, 1924–44, approx. 120 min.) *Special admission \$11; CMA members \$8.*

Rodin Fri/May 11, 6:45. Sun/May 13, 1:30. Directed by Jacques Doillon. With Vincent Lindon and Izia Higelin. This new biopic of the great French sculptor Auguste Rodin was produced in partnership with the Musée Rodin and largely shot on location. Cleveland premiere. (France/Belgium/USA, 2017, subtitles, 119 min.)

Mad to Be Normal Tue/May 15, 1:45. Fri/May 18, 7:00. Directed by Robert Mullan. With David Tennant, Elisabeth Moss, Michael Gambon, and Gabriel Byrne. This new biopic profiles radical Scottish psychiatrist R. D. Laing, who rejected conventional medications and electroshock therapy. Cleveland theatrical premiere. (UK, 2017, 106 min.)

DISCOVER ARTS SERIES
Hitler vs. Picasso and the Others Sun/May 20, 2:30. Tue/May 22, 1:45. Directed by Claudio Poli. In 1937 the Nazi regime held two exhibitions in Munich: one to stigmatize “degenerate art,” and one curated by Hitler to glorify “classic art.” Italian actor Toni Servillo (*The Great Beauty*) narrates. Features masterpieces by Botticelli, Klee, Matisse, Monet, Chagall, Renoir, and Gauguin. Cleveland premiere. (Italy, 2018, subtitles, 94 min.) *Special admission \$14, CMA members \$10.*

Lives Well Lived Fri/May 25, 7:00. Sun/May 27, 1:30. Directed by Sky Bergman. This inspiring new documentary celebrates the incredible wit, wisdom, and life experiences of adults ages 75 to 100. Cleveland premiere. (USA, 2017, 72 min.)

EXHIBITION ON SCREEN
Vincent van Gogh: A New Way of Seeing Tue/May 29, 1:45. Wed/May 30, 7:00. Fri/Jun 1, 7:00. Directed by David Bickerstaff. This popular documentary from Exhibition on Screen’s second season features Van Gogh’s iconic works and exclusive interviews with the curatorial team at



Amsterdam’s Van Gogh Museum. (UK, 2015, 90 min.) *Special admission \$14, CMA members \$10.*

The Last Suit Sun/Jun 3, 1:30. Tue/Jun 5, 1:45. Directed by Pablo Solarz. With Miguel Ángel Solá and Ángela Molina. In this touching drama, an 88-year-old Jewish tailor from Buenos Aires travels to Poland to find the man who saved him from certain death during the Holocaust. Cleveland premiere. (Spain/Argentina, 2017, subtitles, 92 min.)

American Socialist: The Life & Times of Eugene Victor Debs Tue/Jun 12, 1:45. Fri/Jun 15, 7:00. Directed by Yale Strom. Eugene V. Debs (1855–1926) was a union leader, founding member of the Industrial Workers of the World, and five-time presidential candidate. His populism and progressive ideas inspired subsequent leaders such as FDR and Bernie Sanders, and continue to resonate today. Cleveland premiere. (USA, 2017, 97 min.) *Screening co-sponsored by the United Labor Agency and North Shore Federation of Labor. Card-carrying union members \$7.*

A Ciambra Sun/Jun 17, 1:30. Tue/Jun 19, 1:45. Directed by Jonas Carpignano. Italy’s official entry for this year’s Oscar for best foreign-language film is a neo-neorealist drama (executive produced by Martin Scorsese) about a 14-year-old Roma boy growing up in a poor Calabrian town. Cleveland theatrical premiere. (Italy, 2017, subtitles, 118 min.)

2018 Oscar-Nominated Short Films: Animation Fri/Jun 22, 7:00. Various directors. This program includes the five nominees for this year’s Academy Award for animated short film (including the winner, *Dear Basketball*), as well as a few un-nominated finalists. (Various countries, 2016–17, total 83 min.)

2018 Oscar-Nominated Short Films: Live Action Sun/Jun 24, 1:30. Various directors. This program includes the four dramatic works and one comedy that were nominated for this year’s Academy Award for live-action short film, including the winner, *The Silent Child*. (Various countries, 2016–17, some subtitles, 97 min.)

CELLIST DANE JOHANSEN IN PERSON!

Strangers on the Earth Tue/Jun 26, 1:45. Fri/Jun 29, 6:30. Directed by Tristan Cook. In 2014 Cleveland Orchestra cellist Dane Johansen walked Spain’s Camino de Santiago with his instrument on his back, stopping to play for people along the way. This documentary about that journey was one of the most popular movies at last year’s Cleveland International Film Festival. Johansen performs selections from Bach’s Cello Suites, introduces the film, and answers audience questions after each screening. Gartner Auditorium. (USA, 2016, subtitles, 96 min.) *Special admission \$12, CMA members \$9.*

TOP
Strangers on the Earth Dane in Spain, occasionally playing

Recent Acquisitions and the ArtLens App



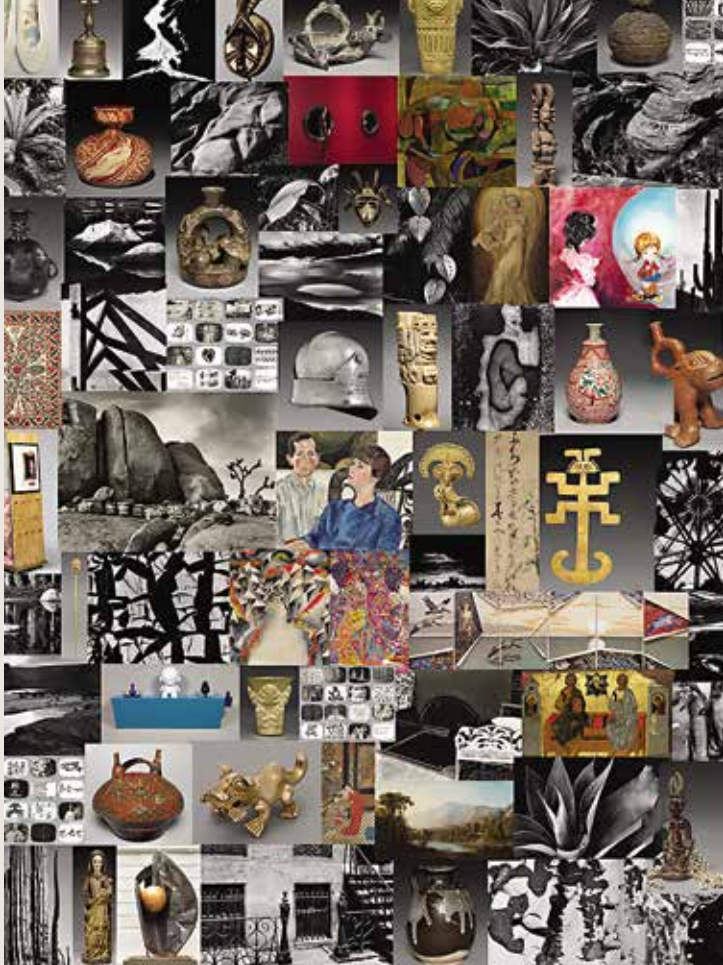
Three new features in the CMA's free ArtLens App help visitors explore recent acquisitions.

First, ArtLens now includes a **Recent Acquisitions** feature that identifies all artworks acquired by the Cleveland Museum of Art in the past five years. Within the app, press the **Search bar** at the top of the home screen to find a scrollable list of all recent acquisitions. Each object has images, information, and the gallery location; select artworks also have multimedia content.

Second, if you are in a gallery, note that the physical labels for recently acquired artworks include a “Recent Acquisition” icon, or you can press the **Find Me** button to see a list of on-view artworks, with new acquisitions at the top.

Finally, chief curator Heather Lemonedes, who curated the Recent Acquisitions exhibition, narrates a **Tour** highlighting three objects in the exhibition and four objects in the CMA's permanent collection. From the app's home screen, select “Tours,” then “Featured.”

The ArtLens App is free to download for iOS (iTunes store) and Android (Google Play).



Join In

Art Cart Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2468.

Sun/May 6, 1:00–3:00. *Consumption and Exploration*. The global market is not new. Examine objects that trace the history of trade, cultural diffusion, colonialism, and globalization.

Art and Fiction Book Club Wed/May 9 and 16, 1:30, classroom E. May: *Johnny Got His Gun* by Dalton Trumbo; July: *China Dolls* by Lisa See.

Meditation in the Galleries

Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Studio Go The CMA's mobile art studio, Studio Go, delivers hands-on art experiences in neighborhoods across northeast Ohio. For more information or to inquire about scheduling a visit, email studiogo@clevelandart.org.

Open Studio

Every Sun, 1:00–4:00, classrooms. Join us for drop-in art making for all ages in our Make Space. Everyone is encouraged to imagine, experiment, and create. Check online for this month's art idea. No Open Studio on May 6; instead, join us for Play Day at CMA: *Eyewitness Views*.

Stroller Tours

Stroller Tours Second and third Wed of every month, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents or caregivers and their pre-toddler age (18 months and younger) children. Limit 10 pairs. \$5; register through the ticket center. Meet in the atrium.

May 9 and 16 *Around the World*

Jun 13 and 20 *Celebrations*

Jul 11 and 18 *Sculpture in the CMA*

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children's books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk.

Free; register through the ticket center. Space is limited.

Save the Date! In July, Art Stories moves to Saturdays. Same great stories, art, activities, place, and time.

Play Day at CMA

Eyewitness Views Sun/May 6, 11:00–4:00. Join us to celebrate *Eyewitness Views: Making History in Eighteenth-Century Europe* with free tickets to the exhibition, art making, performances by Talespinners Children's Theatre, chess games, and more. Bring your family or come on your own; expect activities for all ages!

Polka-Dot Picnic Sun/Jul 22, 11:00–4:00. What better way to celebrate summer than with a pattern-filled picnic? Expect art making, music, and games inside and outside the museum. All ages. Check clevelandart.org for details.



Cityscape of Soest 1923. Karl Schmidt-Rottluff (German, 1884–1976). Woodcut; 59.7 x 49.7 cm. Gift of the Print Club of Cleveland,

1959.230. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. In *Graphic Discontent*

Talks and Tours

Tours are free; meet at the information desk in the Ames Family Atrium unless noted.

Guided Tours 1:00 daily. Join a CMA-trained volunteer docent and explore the permanent collection and nonticketed exhibitions. Visit clevelandart.org for topics.

Special Exhibition Tours *Eyewitness Views: Making History in Eighteenth-Century Europe* Tue & Thu/11:00, Sat & Sun/2:00, through May 6. Exhibition ticket required. Tours depart from the information desk.

Art in the Afternoon First Wed of every month, 1:15. For participants with memory loss and one caregiver. Preregistration required; call 216-342-5582.

Touch Tour Thu/May 17, 2:30–3:30. This tour is for visitors who are blind or have low vision. Free; preregistration is required. To register, or for more information, call 216-421-7340. Space is limited.

Lectures

Curator Talk *Graphic Discontent*, Tue/May 1, 12:00–1:00, gallery 101. Join curator Emily J. Peters to learn about German Expressionists in the early 20th century.

Curator Talk *Recent Acquisitions 2014–2017* Wed/May 2, 9 & 16, 6:00–7:00, focus gallery. Join one of our curators for a talk about their recent acquisitions in this exhibition.

ANNUAL HARVEY BUCHANAN LECTURE IN ART HISTORY AND THE HUMANITIES

Housing the Body—Dressing the House: Studying and Displaying Byzantine Textiles Wed/May 2, 5:30, Recital Hall. Gudrun Bühl, museum director and curator at Dumbarton Oaks Research Library and Collection, discusses how the Byzantines related, conceptually and through their bodies, to textiles; she focuses on soft furnishings, with particular attention to ideas that draw on the material properties of fabric. Free; no ticket required.

Presented by the Case Western Reserve University Department of Art History and Art



My Very First Art Class

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Each class features exploration in the classroom, a gallery visit, and art making. Wear your paint clothes! New topics each class.

Adult/child pair \$80, CMA family members \$72.

Four Fri/May 4–25, 10:00–10:45 (ages 1½–2½)

Four Fri/May 4–25, 11:15–12:00 (ages 2½–4½)

Four Fri/Jul 6–27, 10:00–10:45 (ages 1½–2½)

Four Fri/Jul 6–27, 11:15–12:00 (ages 2½–4½)

Museum Art Classes for Children and Teens

Summer Session Six Sat/Jun 16–Jul 28 (no class Jun 23), 10:00–11:30 or 1:00–2:30, or seven weekdays, Tue & Thu/Jun 12–Jul 3, 10:00–11:30.

Art for Parent and Child (age 3) Saturday mornings only. Limit 12 pairs.

Mini-Masters: Color (ages 4–5) Saturdays only.

Summer Breeze (ages 5–6)

Celebrate! (ages 7–8)

Clay for Kids (ages 8–12) Weekdays only. Limit 12.

Made in America (ages 8–10)

Art in the Park (ages 10–12)

Printmaking for Teens (ages 12–17) Weekdays only.

Teen Drawing Workshop (ages 13–17) Saturday afternoons only.

Fees and Registration Saturday classes: \$90, CMA members \$75. Parent and Child: \$100/\$90. Weekday classes: \$125/\$105. Clay for Kids: \$140/\$125. Registration for all studios is on a first-come, first-served basis. Member registration begins May 1; nonmembers May 16.

Adult Studios

For more information, email adultstudios@clevelandart.org. Some classes have model fees. Supply lists are at the ticket center.

Experiments with Clay Six Tue/Jun 12–Jul 17, 1:00–3:30. Instructor: Christie Klubnik. \$160, CMA members \$135.

Introduction to Drawing Six Tue/Jun 12–Jul 17, 1:00–3:30. Instructor: JoAnn Rencz. \$150, CMA members \$120.

Advanced Chinese Brush Painting Six Tue/Jun 12–Jul 17, 1:30–4:00. Instructor: Mitzi Lai. *Four Gentlemen* classes are a prerequisite. \$150, CMA members \$120.

Painting for Beginners (Oil and Acrylic) Six Tue/Jun 12–Jul 17, 1:30–4:00. Instructor: Susan Gray Bé. \$150, CMA members \$120.

Introduction to Painting Six Wed/Jun 13–Jul 25 (no class Jul 4), 10:00–12:30. Instructor: Cliff Novak. \$150, CMA members \$120.

Drawing in the Galleries Six Wed/Jun 13–Jul 25 (no class Jun 4), 10:00–12:30. Instructor: Susan Gray Bé. \$150, CMA members \$120.

Drawing in the Galleries Evening Six Wed/Jun 13–Jul 25 (no class Jul 4), 6:00–8:30. Instructor: Susan Gray Bé. \$150, CMA members \$120.

Drawing with Oil Pastels Six Wed/Jun 13–Jul 25 (no class Jun 22), 1:00–3:30. Instructor: JoAnn Rencz. \$150, CMA members \$120.

Multimedia Abstract Art Six Thu/Jun 14–Jul 19, 1:00–3:30. Instructor: JoAnn Rencz. \$150, CMA members \$120.

Chinese Brush Painting: Four Gentlemen Four Fri/Jun 15–Jul 13 (no class Jun 22), 12:30–4:30. Instructor: Mitzi Lai. Session 1: Philosophy and Bamboo; this is a prerequisite and must be taken first. Session 2: Plum Blossom. Session 3: Orchid. Session 4: Chrysanthemum. All four sessions \$230, CMA members \$180. Separate workshops \$60, CMA members \$50.

Composition in Oil Six Fri/Jun 15–Jul 27 (no class Jun 22), 10:00–12:30. Instructor: Susan Gray Bé. \$150, CMA members \$120.

Composition in Oil Evenings Six Fri/Jun 15–Jul 27 (no class Jun 22), 6:00–8:30. Instructor: Susan Gray Bé. \$150, CMA members \$120.

Gesture Drawing Three Sun/Jun 17–24 & Jul 1, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85.



You Ask, We Answer

“Where do flying babies come from?” asked a visitor who likely walked through the Central and Northern European art gallery (214). Cory Korkow, associate curator of European art, offers insight into cherubs, cupids, angels, putti, and, of course, flying babies:

Matthew Gengler
Head, Access Services,
Ingalls Library

Putti are winged children with a long pictorial history. In Christian art, they suggest the presence of God, but in classical Greek and Roman art, they symbolize love, like the mythological god Cupid. Sometimes called cherubs, putti are especially numerous in Rococo art of the 1700s, in which they often crowd religious paintings and animate the altars of churches. They appear as chubby infants resting on clouds, holding relics, or gesturing to a central figure. The line between cherub, cupid, and angel is often blurred, making “flying babies” a recurring motif in a variety of art forms from many periods.

If you have a question about the museum’s collection, history, or exhibitions, or if you just want to see what other visitors are asking, visit cma.org/ask. You ask, we answer.

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio.

Landscape Painting Workshop Sun/May 20, 1:00–3:30. The exhibition *Eyewitness Views* is the inspiration for your own landscape painting. Feel free to bring a photo of a favorite landscape or work in the exhibition, or use your imagination. Beginners welcome. \$20, CMA members \$18.

Summer Camps

Circle Sampler Camp Sample 10 different cultural institutions. Mon–Fri, 9:00–5:00. Grades 1–3: Jun 11–15, 18–22, or 25–29. Grades 4–6: Jul 9–13 or 16–20. \$300, members of any participating institution \$250. Register by calling the Cleveland Museum of Natural History at 216-231-4600 or visit cmnh.org/csc.

Laurel School Camps Held at Laurel School Lyman Campus, with afternoon field trips to the museum. \$425 per week. Register by calling Laurel School at 216-464-1441 or visit laurelschool.org.

Painting Camp with the Cleveland Museum of Art Mon–Fri/Jun 18–22, 9:00–4:00. Students entering grades 1–3 learn painting techniques for five different media.

Painting Camp with the Cleveland Museum of Art Mon–Fri/Jul 30–Aug 3, 9:00–4:00. Students entering grades 4–7. See description above.

Art Exploration Camp with the Cleveland Museum of Art Mon–Fri/Jun 25–29, 9:00–4:00. Students entering grades 5–8 paint, draw, sculpt, print, and more using observation and imagination.

Study for “The Presentation of Christ in the Temple” (for Saint Ulrich, Vienna) (detail), c. 1750. Franz Anton Maulbertsch (Austrian, 1724–1796). Oil on canvas; 69.5 x 52.3 cm. Mr. and Mrs. William H. Marlatt Fund, 1963.326

For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2468 or visit clevelandart.org.

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Professional Development Comes to You! The Connie Towson Ford Teaching Innovation Lab offers professional development sessions. Contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

Transportation Subsidies available for qualifying schools. Visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Early Childhood Educator Workshops One Sat per quarter, 10:00–1:00. Explore how to use art as a valuable teaching tool while meeting early learning standards in all content areas. Each workshop focuses on a specific area; time is divided between the galleries and studio. The content is developed for pre-K through first grade educators, but all are welcome. Workshops are Ohio-approved; visit cma.org for information on Step Up to Quality credit. For details, contact Molly Phillips at mphillips@clevelandart.org or 216-707-1797. Sign up for the series or individual workshops. Register at 216-421-7350. \$25; series \$100.

Jul 21 *Art in the Classroom*

Oct 13 *The Art of Storytelling*

Jan 26 *Experiments with Art*

Apr 6 *How Artists See the World*





The Tenenbaums: Giving Back

When Nancy Tenenbaum and her husband, Lee, met through a mutual friend, they already shared a deep interest in the arts and fond childhood memories of visiting the museum. Longtime members, the couple has taken full advantage of the CMA’s many educational and social opportunities.

Now they are giving back to the institution that has provided them so much pleasure. After consulting with their financial advisor, the Tenenbaums recently made a generous estate commitment using their Individual Retirement Account. Although IRAs are heavily taxed for personal use and for heirs, charitable contributions from retirement assets are not taxed, making this an ideal way to give. Their legacy gift will furnish the museum with essential operating support while also ensuring that schoolchildren continue to make memories here, just like the Tenenbaums did.

“The Cleveland Museum of Art has been such a big part of our lives,” Nancy says. “It’s inspirational, informational, and social, and it means so much to us. We feel fortunate to be able to give back.”

In Memoriam: Emma Lincoln

When Emma Lincoln passed away in December 2017 at age 95, the Cleveland Museum of Art lost a longtime friend and supporter. Emma was well known around the museum, visiting often with her daughter, Cathy Lincoln. Both women joined the Legacy Society, a recognition group for donors who have made a commitment to the museum in their estate plans. The Lincolns also contributed a significant gift to the capital campaign and supported other projects throughout the years. In recognition of their generosity to the campaign and their shared enthusiasm for textiles, the Lincoln Textile Lab is named in their honor.

“We will always remember Emma for her inquisitive nature and her desire to really make a difference in the world around her,” says Diane Strachan, director of philanthropy.

Emma’s latest gift will fund the conservation of eight 17th- and 18th-century Flemish and French tapestries that, due to their condition, have been in storage for more than 60 years. After receiving treatment at a conservation center in Belgium, the textiles will be displayed in the museum’s permanent collection galleries.

“The campaign to comprehensively clean and conserve these tapestries will allow us to rotate our collection,” says Per Knutås, the Eric and Jane Nord Chief Conservator. “This



treatment will not only preserve the tapestries for generations but also greatly impact our display and allow visitors to enjoy them. This initiative will add to the narrative from an art history perspective and aid in our understanding of preservation and how these masterpieces were produced.”

Emma’s friendship and devotion will be missed, but her legacy will endure.



Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

- Randall J. and Virginia N. Barbato
- Mr. and Mrs. Dean C. Barry
- Mr. and Mrs. Myron Belkin
- Fred and Laura Ruth Bidwell
- William P. Blair III
- Marilyn and Larry Blaustein
- Richard J. Blum and Harriet L. Warm
- Mr. and Mrs. Charles P. Bolton

Harriet Warm and Dick Blum: Leading by Example

A passion for art and a love for learning have fueled Harriet Warm and Dick Blum’s devotion to the Cleveland Museum of Art, and their involvement has inspired others to support the institution.

In 2015 Harriet conceived of and chaired the Circles Advisory Committee, which is designed to deepen the philanthropic commitment of other Circles members. This has led to the next iteration: the Leadership Circle Committee that launches this September. The new group consists of friends of the museum like Harriet and Dick—highly involved benefactors at the upper levels of annual giving.

The couple’s generosity has benefited multiple areas of the museum, including the Contemporary Art Society, Painting and Drawing Society, Friends of African and African American Art, and Womens Council, of which Harriet has been a member since 1995. They are also members of the Legacy Society, with an estate commitment for essential museum operations and significant gifts of art. Harriet and Dick even have a bench named in their honor as a result of their major gift to the museum’s capital campaign.

“It has been incredibly gratifying to be able to give back to a place where there are boundless opportunities to learn and grow,” Harriet says.

Diversity Leadership Initiative

With generous funding from the Ford and Walton Family Foundations and the Cleveland Foundation, the Cleveland Museum of Art is developing the Diversity Leadership Initiative, a program that aims to help those in underrepresented communities gain experience in the museum field. Partnering institutions include Case Western Reserve University, Cleveland Foundation, Cleveland Public Library, Cleveland State University, and Cuyahoga Community College.

At the CMA, the initiative will support undergraduate student guides, graduate student fellowships, and scholars-in-residence programs. A matching grant from the Cleveland Foundation will underwrite a Curatorial Arts Mastery Program (CAMP) for high school students. Both grants will also fund two national conferences at the museum.

The initiative activates numerous goals in the museum’s strategic plan, including a commitment to become a teaching museum and to collaborate with other institutions, as well as to place a greater emphasis on diversity, equity, and inclusion.

“The future of the humanities depends on our ability to engage students and to encourage them to pursue careers in arts and culture,” says Cyra Levenson, deputy director and head of public and academic engagement. “This requires providing a pathway to a future they might not have otherwise seen and building networks of support to see them through.”



Nights to Remember

Museum donors and members enjoyed previews and gatherings in celebration of two major exhibitions: *Dana Schutz: Eating Atom Bombs* at Transformer Station, and *Eyewitness Views: Making History in Eighteenth-Century Europe* in the Kelvin and Eleanor Smith Foundation Exhibition Hall.



CLOCKWISE FROM UPPER RIGHT Deidre McPherson, department director of public programs, CMA; Mark Masuoka, executive director and CEO, Akron Art Museum; Nell Painter, author and historian; Dana Schutz, artist; and Key Jo Lee, assistant director of academic outreach, CMA

Michelle Jeschelnig, CMA trustee; and William M. Griswold, director, CMA

William M. Griswold; Fred Bidwell, CMA trustee and executive director and CEO, FRONT; and Grafton Nunes, president, Cleveland Institute of Art

New member Michelle Anderson and Supporting Circles member Mary-Ann Stanky

Lorraine Dodero, trustee and chair, the Sam J. Frankino Foundation (an exhibition sponsor) and Corinne L. Dodero Foundation for the Arts & Sciences

Marjorie E. Wieseman, Paul J. and Edith Ingalls Vignos Jr. Curator of European Paintings and Sculpture, 1500-1800, CMA

Supporting Circles members Linda and Robert Sanders



GALLERY GAME

WHAT'S ON THE BACK?

Most of the time, visitors see only the front of artworks. Can you find the object that matches these back views?

Check your answers at the information desk in the Ames Family Atrium.



Molly Phillips Gallery Teaching Fellow
Hajnal Eppley Director of Gallery Teaching
Vessela Kouzova Graphic Designer

FRONT COVER

Infinity Mirrored Room—The Souls of Millions of Light Years Away 2013. Yayoi Kusama (Japanese, b. 1929). Wood, metal, glass mirrors, plastic, acrylic panel, rubber, LED lighting system, acrylic balls, water. Courtesy of David Zwirner, NY. © Yayoi Kusama

Name Announcer Pierre Huyghe (French, b. 1962). A person at the entrance of a space, performed by Donnell Funderburk. Purchased with funds from an anonymous donor, 2017.191. © Pierre Huyghe 2011



HOWARD AGRESTI

New in the Galleries

EVERY SATURDAY AND SUNDAY THROUGH SEPTEMBER, 10:00 A.M. TO 1:00 P.M. AND 2:00 TO 5:00 P.M., AT THE ENTRANCE TO THE CONTEMPORARY GALLERIES

The CMA's acquisition of *Name Announcer* by Pierre Huyghe (French, b. 1962) reflects the growing presence of scripted performance, live action, and interpersonal exchange in contemporary art. Visitors encounter a tuxedoed performer at the entrance to the museum's contemporary galleries. He or she politely requests the visitor's name, and once they step past the greeter into the gallery, the name is announced to everyone within earshot. The piece invokes royal court protocol, only to undercut its hierarchies, as everyone who enters the space is named and their presence declared with equal

prominence. The work challenges the conventions of detachment and anonymity within a shared public space; fellow museumgoers suddenly know each other by name.

Since the early 1990s, Huyghe has been working across media, including sculpture, installation, film, performance, photographs, drawings, and music, often playfully blurring the line between fiction and reality, and challenging the rituals of everyday life. Huyghe poses sophisticated questions through a diverse range of artistic strategies, and he has emerged as one of the most influential artists of his generation. *Name Announcer* marks a significant step in the development of the CMA's growing collection of contemporary art.